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WASHINGTON, D.C. May 16, 1965: John Walker, Director of the National Gallery of Art, announced today the gift to the Gallery of three important American paintings. They are Mrs. Adrian Iselin by John Singer Sargent, Winter Harmony by John H. Twachtman, and Brazilian Seascape by Martin Johnson Heade. The last two pictures are gifts of the Avalon Foundation; the Sargent was donated by Mr. Ernest Iselin. They are exhibited in Gallery 60-B.

Mr. Walker has remarked of the Sargent portrait: "This is an extraordinary depiction of character, as full of insight as anything Sargent ever did." Measuring 60-1/2 x 36-5/8 inches, the painting was done in New York in 1888. When John Singer Sargent (1856-1925) first came to see her, Mrs. Iselin, of the prominent banking family, appeared with her maid who was carrying her best Parisian frocks. The artist, however, preferred her just as she was dressed. Years later Sargent was asked if he remembered the picture. For a minute he had forgotten, then answered, "Of course, how could I forget that dominating little finger."

Martin Johnson Heade (1819-1904) was a passionate student of hummingbirds, who in 1863 went to Brazil to paint the species of hummingbird native to that area. He intended to have his pictures reproduced by chromolithography and published in book form. While in Brazil, he also painted landscapes and views along the seashore in the vicinity of Rio de Janeiro. The National Gallery's recent acquisition is one of these. Brazilian Seascape (17-7/8 x 35-7/8 inches) illustrated Heade's interest in the exact rendition of

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atmospheric effects, in this case the lifeless calm of a late afternoon in the tropics when objects appear with an almost surrealistic clarity.

Winter Harmony by John H. Twachtman (1853-1902) was painted in the 1890's. It shows "Hemlock Pool" on the artist's farm in Cos Cob near Greenwich, Connecticut. In his early period, Twachtman painted in the dark tonality of the school of Munich, where he had studied. Gradually he lightened the tone of his pictures until they became reminiscent of French Impressionism. Twachtman was more interested in the delicate and elusive beauty of his colors than in the literal accuracy of the scenes he portrayed. Winter Harmony (25-3/4 x 32 inches) exemplifies this late phase of Twachtman's work.

"The National Gallery has for a long time needed landscapes and seascapes to round out its American collection," Mr. Walker said.

"The two fine pictures by Twachtman and Heade are therefore particularly welcome."

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